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the lines of beauty rather more than the old flannel or hickory that we have too long endured; everybody bathes *à la France*, ladies and gentlemen together, while the children splash in front of the sea or play in the sand. Add to this the pier, crowded with people, the great ocean excursion boats, the military bands in gay uniforms, the captive balloon with its bird's-eye views of sea and land, the marine railway with its frequent trains, the electric lights, which give the land and water a weird appearance, the music stands, with Gilmore and Levy as leaders, the long piazzas for promenaders, and the immense line of great hotels, with towers and turrets, and it will be admitted that here is a field rich with material for American artists who may desire to paint pictures of American life with the most favorable surroundings. When one or two hundred thousand people leave the metropolis in one day, as often happens, for a visit to Coney Island, a plunge into the salt water and a feast at the hotels, the pictures of human life, in their totality and detail, furnish more material for the artist

tures, although "The Serenade" partakes somewhat of their nature in the study of the costumes of the gallant who is thrumming the guitar, and those of the ladies who are inside the park wall. Among the pictures these brothers sent to the Exposition Universelle were "Paysage Hollandais," "Nature Morte," "Soir d'Automne dans la Forêt," and "Heligoland." "The Serenade" has been much admired for the attractiveness of its coloring as well as its prevailing harmony of tone. A less talented artist would doubtless have represented the guitar-player as casting longing glances to the terrace above; but this one is a thorough musician, deeply interested in the air he is playing, heedless of the peacock's feathers which have fallen about his feet. One of the ladies is apparently charmed with the serenade, and places her hand upon her companion's arm, as if to restrain her from casting more feathers upon the musician, thus bringing the song to an untimely end. There is a bit of byplay in this picture which adds to its interest: the lady who has come without the fence and is peep-



FRIGHTENING THE FLOCK. — AFTER HOFNER.

than any other watering place in the world. In time the visitor may expect to see opera houses, halls for dancing, chapels and theatres added to the attractions of Manhattan Beach.

THE SERENADE.

TWO brothers of the younger generation of Austrian artists, whose works have won fame outside of their native country, are Franz and Robert Russ. Both were born in Vienna—Franz in 1844 and Robert in 1847—and each was educated at the Academy of Vienna, the eldest studying with Professor C. Ruben, and the youngest with Professor Albrecht Zimmermann. Both sent pictures to the Exposition Universelle. Professor Christian Ruben, the teacher of Franz Russ, was born in 1805 and educated at Düsseldorf and Munich. In 1841 he became a teacher in the Academy of Fine Arts at Prague, and in 1852 a director of the Vienna Academy. He is known as a historical painter. One of his chief works is "Columbus at the Moment he Discovers America." Franz Russ does not confine himself to historical pic-

ing from behind the vase of flowers, trying to discover unperceived the individuality of the serenader. The foreground is warm with sunlight and attractive with sculptured stone and clinging vines. The figures of the women contrast excellently in bold relief with the dark woods in the background; while the graceful pose and rich garments of the man make his figure the prominent one in the work, to which the rest of the composition is subordinate. At the Centennial Exhibition these brother artists were represented by "Mill near Mals, South Tyrol;" "Girl and Cat;" "Life in a Castle, Middle Ages;" and "View in the Prater, Vienna, Previous to the Exhibition of 1873."

PASTORAL PICTURES.

THOSE people who are largely occupied in rural pursuits, the raising of cattle, tending flocks, or dwelling in the midst of fertile fields or roaming over hills and mountains, would naturally be expected to furnish for the art world more artists, painters of pastoral pictures, than a commercial, manufacturing or city-

dwelling nation. It is hardly to be expected that fine animal painters will flourish in Paris, if we except such artists as Gérôme, who often introduces a camel or a grayhound into his pictures, simply as accessories; or Meissonnier and Detallie, who must, perforce, paint horses so long as military subjects engage their attention; nor shall we look for them in other great centres of population. It is true Rosa Bonheur, as well as her sister Juliette, live near Paris; but they keep a collection of the finest domestic animals money can buy, and visit various parts of Europe in search of studies. So, too, Mr. Edwin Forbes, who is a native of the city of New York, and from whom comes the pretty picture of a flock of sheep in spring time feeding upon a hill-side, which graces another page, has traveled extensively throughout the Union, and is familiar with many of the best stock farms in the country and their prize herds of cattle and sheep. If he elaborates his pictures in a city studio, all the studies are made on the farms of New England or the Middle States.

In Europe the best and most numerous painters of sheep and cattle are natives of Germany and Austria; and from one of these German artists, Hofner, the reader will find herewith a spirited pastoral picture, showing much action, as the shepherd's dog for the moment forgets his trust and swiftly pursues a hare which has incautiously strayed into the flock. At the recent Exposition Universelle the German and Austrian contributors of pictures of sheep included J. Brendel of Weimar, P. Meyerheim of Berlin, and E. Schindler of Vienna, as well as many other artists who were represented by cattle pieces. Many pastoral pictures were contributed to the Centennial Exposition, the list of German and Austrian artists including E. Hallatz of Berlin, C. Steffek of the same city, C. Seibels of Düsseldorf, W. Frey of Munich, J. Kornbeck of Stuttgart, Otto von Thoren of Austria, Ralph Ribarz of Vienna, and Gustavus Gaul of the same city.

Collectors of fine paintings in New York are remarkably fond of sheep and cattle pictures, and we find in the private galleries of that city such works as the "The Prize Horse," by Franz Defregger of Munich; "Sheep and Goats," by E. Verboeckhoven of Brussels; "Cattle," by A. Braith of Munich; "Animals at Rest," by the late T. S. Cooper, R. A., of London, and "Shepherd and his Flock," by Pollick Beta of Munich, owned by ex-Governor E. D. Morgan; "Watching the Flock," by Edmond Tschaggeny of Brussels, and "Cattle," by J. H. L. De Haas of the same city, belonging to Mr. Charles Stewart Smith; "Cattle," by Brascaesat of Antwerp; "Landscape and Cattle," by C. Troyon of Paris, and "Sheep," by Rosa Bonheur, in Mrs. Paran Stevens' collection; "Landscape with Cattle," by E. Von Marcke of Paris, owned by Miss Catharine L. Wolfe, as well as similar pieces by the same celebrated artists in the galleries belonging to Mr. Robert L. Cutting, Mr. D. H. McAlpine, Mr. Samuel Hawk, Mr. Thomas B. Musgrave, Mr. H. G. Marquand, Mr. David Dudley Field, Jr., Judge Henry Hilton, Mr. Marshall O. Roberts and many others.

Mr. Edwin Forbes was born in New York City in 1839, and at the early age of eighteen years began the study of art, devoting himself to animal painting. He became a pupil of A. F. Tait in 1859, but at the breaking out of the civil war he joined the Army of the Potomac as a special artist for an illustrated paper. On his return to New York he painted the "Lull in the Fight," a scene in the Battle of the Wilderness, which was exhibited at the National Academy. He has painted several war scenes, but at the present time is engaged upon landscapes and cattle pieces. In 1877 he was elected an honorary member of the London Etching Club. He has published an extensive series of copperplate etchings, called "Life Studies of the Great Army," the first proofs of which are in the War Office at Washington.

LE NARGHILE.

THE Orient appears to be the eternal inspiration of those who love color. Like many of his brother artists, M. Louis Leloir seeks for the subjects of his pictures in those eastern lands, where the sun is intense and the inhabitants are fond of bright stuffs and rich jewels. Whether the model for "Le Narghile" was an odalisque or a sultana, it matters not; she is a native of the country of the sun, and the artist has been charmed with the richness of her costume and the brilliancy of her trinkets. No engraving is

powerful enough to give all the different shades of the skirt which supports the light and gossamer chemisette, the reflex of the velvet, or the sheen of the tunic; but this one is an admirable work of art, and in the light of the controversy now being carried on by a couple of magazines in this country, regarding "Art in Engraving on Wood," is worthy the attention of the connoisseur. In this beautiful picture the figure stands out in good relief from the delicate and soft background; there is a feeling of flesh in the dimpled cheeks; the sense of hair is indicated; and the texture of the different costumes is so well represented there is no mistaking muslin for velvet, or embroidered silk for plain satin. Mr. W. J. Linton, in an article contributed to the *Atlantic Monthly*, severely and justly criticises the so-called "new departure" in engraving which at the present time finds so much favor with certain popular illustrated monthlies. He pertinently asks: "Why give the same value to the background—which is nothing, a formless void without intention—as to the features? Why no difference between the texture of the coat and the texture of the cheek?" Writing of the portraits of such men as Emerson, Bryant and Longfellow, which one of these magazines has published, Mr. Linton says: "The heads look as if carved out of wood, or patted into shape in butter; no drawing fairly made out, but all indistinct, hidden under a minuteness of weakest line that muddies everything; coats and neckties (of the same material, of course) and eyes and hair and background of one uniform texture; an unmeaning scribble in the background defined most carefully, while markings on the brows were indefinite and slurred." Such engraving is "altogether bad," and in marked contrast with "Le Narghile," where the background keeps its place; the hair looks like hair; the flesh is flesh; the delicacy of the dress is in good taste, with excellent texture and the folds nicely drawn. More than all this, the engraving represents the sentiment of the painting—tells the story intended to be conveyed by the artist. The narghile, or Turkish pipe, at the foot of this enchanting beauty, has furnished the soothing narcotic which enables her to stand the image of the immobile Orient, while she dreams of the absent lover, or abandons herself to fanciful thoughts regarding the future, or cherishes some pet scheme. In any event, we have before us an illustration of the power which exists in M. Leloir's palette.

At the Exposition Universelle M. Leloir exhibited a number of pictures, including "Tentation," from the salon of 1869; "Un Baptême," from the salon of 1873; "Pêcheurs du Tréport," belonging to the Count de Turenne; "Le Favori" and "Le Repos." He was born in Paris and comes of an artistic family, his father, Jean Baptiste Auguste Leloir, being an eminent artist and a Chevalier of the Legion of Honor, who was educated at the School of Fine Arts and was also a pupil of Picot. Louis Leloir is a pupil of his father, and has also reached the distinction of a Chevalier of the Legion of Honor, which was awarded him in 1876. He received medals in 1864, 1868 and 1870. He has a brother, Maurice Leloir, who won a medal of the third class in 1878. Among the pictures by this artist owned in this country are the "Temptation of St. Anthony," a canvas 28 by 39 inches, formerly in the John Taylor Johnston collection, which sold for \$2,100; the "Fête Day," from the Salon of 1875, owned by Mr. O. D. Munn, and "The Slave," from the Salon of 1874, owned by Mr. James W. Bell. Of the "Fête Day" picture a critic has said: "The *bourgeois* tone of the flower market does not intrude on this graceful and beautifully-painted canvas. The procession going in some little state to grandpapa's chair is ably managed, and the contrast between the grandfather's warm kiss and the stolid look of the youngest grandchild is delicate. The old butler behind the seignorial chair directs the attention by his look of suppressed glee to the meeting of old age and youth."

When the large and powerful picture of "The Slave," by Leloir, was exhibited at the Loan Exhibition in aid of the Society of Decorative Art, held in New York City in 1878, it divided the attention of the public and the critics with Fortuny's portrait of a "Spanish Lady." The subject was painfully dramatic; the execution beyond praise. In brief, it represented a nearly nude and despairing white woman crouching on a rich Turkish rug at the foot of a divan, piled with gorgeous stuffs, in the midst of which sat an ugly, black and sensual Moor. The long stem of the narghile he had been smoking twisted over the cushions with serpentine sinuosity, and his right hand rested upon a murderous-

Vienna and of the Royal Society of Letters and Fine Arts of Belgium. He is also an officer of the Order of Leopold, and has received medals from Berlin, Vienna and Munich, as well as many other honors and decorations. He was a pupil of the Berlin Academy, of Von Klöber, of Heinrich Hess and Cornelius. At Paris and Rome he was a pensioner of the Berlin Academy. He settled in Berlin, but has made frequent visits to Italy, Paris and other places. His subjects are from the times of the Venetian and the German renaissance. His technique is skillful and he paints magnificent stuffs with success. As long ago as 1861 Ludwig Pietsch, writing in the *Illustrirte Zeitung*, said: "Among the *genre* painters of the day Carl Becker takes a distinguished and distinct position. His talent has two beautiful and unusual peculiarities: it does not allow itself to be turned from its course by any irritating expressions of ill-will, nor is it by flattery lulled into self-

as more vigorous treatment, and one soon cloyes with their pictures because of a certain sensuousness apparent in most of them." This charge cannot be brought against the delicate work called "Morning," which possesses all the gracefulness of a French composition, is subdued in tone, harmonious in color, and suggestive of the sentiment of the break of day, as intended by the artist.

MINDING BABY.

No peasantry in the world is more domestic or industrious than that of Germany, and the innumerable *genre* artists of that country find in their home-life an inexhaustible supply of subjects for the pencil and brush. In "Minding Baby" Prof. Vautier transports us to the interior of a peasant's home in the Schwartz-



THE SHEEP PASTURE. — EDWIN FORBES.

satisfaction and inaction; he works on unweariedly, with a desired goal ever before his mind. In this way he has succeeded, in his own manner, in accomplishing unusual things; he excites popular approbation most unexpectedly, and by his best works silences the voices of the critics and disarms his opponents."

The author of "Contemporary Art in Europe" says: "Richter and Becker are both professors and fellows of the Royal Academy of Berlin, and are probably among the German artists most known in America—the former by the chromos of his paintings; the latter by works in private galleries. They are men of very decided ability, and similar in artistic traits, although generally handling different subjects; they deal chiefly with the dashing and more obvious effects of brilliant combinations of color rather than with the more subtle, and perhaps intellectual, harmonies of quiet grays. There is, however, sometimes perceptible what is termed a certain 'sweetness' in the style of both these artists, which is not quite so pleasing to the artistic eye of some

wald, or Black Forest of the Duchy of Baden, a range of woody mountains in the southwestern part of Germany, forming the eastern boundary of a portion of the basin of the Rhine. This forest is ninety miles long by thirty in width, and contains mountain peaks from four to five thousand feet in height. The forest is composed of pine, beech, maple and a dense growth of fir trees. Visitors to Baden often take an excursion into the depths of the Black Forest—a trip enjoyable from the beautiful landscapes, numerous waterfalls and romantic legends which abound. Some of the points of interest are the picturesque ruins and wonderful waterfalls of Allerheiligen, or All Saints; the valley of the Kinzig; the waterfall of Tryberg, and the town of the same name, where the traveler constantly meets with peasants, old and young, carrying suspended from their waists little bags full of fine straw, which they plait as they walk along. When out-of-doors the peasants wear a large hat, a long coat in the fashion of the seventeenth century, a red waistcoat, velvet breeches, and top boots